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DEFINITION

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1040 E4  
Minuet-Dancing,

RULES FOR

BEHAVIOUR in COMPANY &c.

A DIALOGUE

Between a LADY, and a

Dancing-Master.

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By S. J. Gardiner.

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M A D E L E Y:  
PRINTED by J. EDMUNDS.



## The PREFACE.

**T**HE Art of Dancing is so fashionable an Accomplishment in this Kingdom, and in all civilized parts of the habitable Globe; that it is almost impossible for a Gentleman or Lady to appear with a proper grace without it.

And indeed the Advantages that arise from it are many. A Gentleman or Lady cannot even enter a Room, make a genteel Bow or Courtesy, or walk graceful and polite, without being instructed in this essential part of Education.

The Minuet is an antient and universal Composition, and is approved of in all parts of Europe, and danced in the same Manner (some few Graces excepted) by the polite Inhabitants of every part of the World, as it is in *Lon-*

*don* or *Paris*; yet we frequently hear young Ladies and Gentlemen say one to the another, " Your Master does not teach the same Minuet as ours." By what I have said before it will appear that there cannot be a greater Absurdity: but I rather suppose if there is an Alteration, it proceeds from Ignorance, for there are numbers of pretended Dancing-Masters in this Kingdom who send out Bills and inform you that they can teach the *Minuet*, *Minuet de la Cour*, *Cavots*, *Cotillions*, *Quadrilles*, *Country-Dances*, &c. &c. They know the Names of these things, can scrape a little upon the Violin, get a fine Coat, and commence Dancing-Masters. These kind of Gentlemen sadly impose upon the Public; but I have endeavoured in this little Work to explain the Minuet in as easy and clear a Manner as I possibly could, that Parents may know such Gentlemen, and save their Children from being spoiled



by them.

Young Gentlemen or Ladies who have learned their Positions, may easily, with studying this Book and practising, attain to a perfect Knowledge of the Minuet.

I have endeavoured likewise, to explain the true Method of making a Bow or Courtesy, and to enter a Room properly; and have laid down Rules for Behaviour, in almost all sorts of Company: which will (I hope) be found beneficial to those who have not had the Advantage of a good Education, or neglected embracing the Opportunity of improving themselves when it offered.

Masters and Governesses of Schools, that have not an Opportunity of having a Dancing-Master (or perhaps don't approve of having one) will certainly reap great Advantages from it: for though the Art of Dancing (as I have said before) is allowed to be quite requisite by most sensible and judicious

People, yet I have known some Masters and Governesses of Schools so bigotted, as not to permit a Dancing-Master to attend their Pupils; an Instance of this I had lately myself, which I'll beg Leave to insert. I sent some Hand-Bills some small Time since to a Governess of a School in Shropshire, which inform'd her that I was come to reside in the Neighbourhood, and should be glad to take a Part in the Education of her Pupils; she readily receiv'd the Bills, but upon second Thoughts sent them back the next Morning, with a Note, wherein she sent her Respects to me, and hoped I would not take it amiss; for it was contrary to her Principles to promote that *Accomplishment*. She acknowledges it an *Accomplishment*, but at the same Time she says it's contrary to her Principles to promote it! I did not know it was proper for a Governess, to deny her Pupils any Accomplishment that would

be beneficial to them, especially if their Parents approved of it.

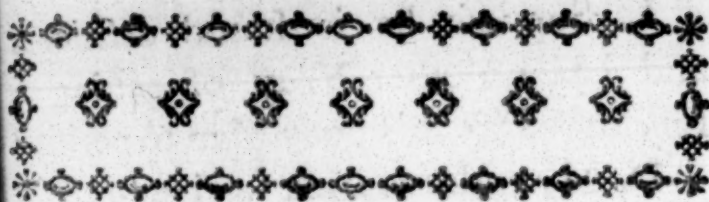
But in my Opinion those Principles must be very extraordinary, that forbid being Humble, Meek, Polite, Genteel, Affable and Modest; and I should think very unfit for a Governess of a School, if she has any Intention of doing Good for her Pupils.

If it is not necessary, why do so many Noblemen and Gentlemen in this Kingdom, as well as abroad encourage it? and why do the most capital Masters and Governesses in this Kingdom permit it to be taught in their Schools? The Answer is, because they think it very requisite for the Accomplishment of a Lady or Gentleman; with that Intent I wrote this little Book, and I hope it will be found to answer the Purpose.

A great Number of Faults, I am afraid, are committed in it, but the Critic will do well to remember, that I am a

Dancing-Master and not a Grammarian. I hope he will therefore generously look over some trifling Errors; and if there is any Part of it commendable, he will notice it, as my chief Design was to explain what I have written upon, as clearly as possible.

MADELEY, 1786.



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## DEFINITION Of Minuet-Dancing.

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*Of the POSITIONS &c.*

Lady. **A**RE you a Dancing-Master?

D. **A** I am; nor do I well conceive Madam, why you question it.

L. I question it, because many have been deceived by Gentlemen of your Profession.

D. I grant it Madam, but not if they were Judges.

L. Why so?

D. Because a Judge will know a good or bad Master by the performance of his Pupils, or by inquiring into

B



his Abilities.

L. Suppose he is found deficient, and has no other Way of getting a Livelihood; is this poor Man to perish?

D. My endeavouring to give so plain a Demonstration of the Art of Dancing, is an infallible Proof, that I am desirous of his Prosperity.

L. Pray how can you make that appear?

D. This little Book well studied, will make him leave off being any longer an Impostor.

L. Please to explain what is necessary to be known, for a Man to be a complete Master of this Art?

D. He should know from the Positions, to the greatest Difficulties performed by any Master; if he cannot execute them himself he ought (at least) to give a Definition of every Movement performed in that Composition; be it Stage-Dancing or Civil-Dancing.

L. How many Positions are there?

D. Ten: five just, and five false.

L. Are the false Positions made use of?

D. Yes Madam, by Comic-Dancers upon the Stage.

L. Please to give me a Description of the just Positions, and what use you make of them in Dancing.

D. The first Position (which is to join the two Heels together, and the Toes turned outward) is to see the Learner in a proper Attitude, to observe his make, and what Disposition he has for Dancing.

L. What is the second Position?

D. The second, third, fourth, and fifth Positions are to teach the Learner how to make use of his Legs, without disturbing the Attitudes of his Body.

First



Second



Third



Fourth



Fifth



L. Pray Sir, when the Positions are properly understood, what is to be learned next?

*OF WALKING.*

D. The Pupil must learn next, to

walk in a genteel Manner.

L. What do you call a genteel Manner?

D. The Head must be straight, the Chin drawn back without Stiffness, the Shoulders a proper fall, the Body perpendicular, and the Knees and Toes turned outwards from the Body.

L. Well, but Sir, this is not walking.

D. No Madam, but it is preparing for it.

L. Is there so much Preparation necessary for walking only?

D. Yes Madam, and if a Person does not walk well, he can never pretend to be graceful or easy in Dancing.

L. Very well, Sir, please to proceed.

D. The Learner standing in the first Position, must lift up his right Foot, with his Toe pointed towards the Ground; then put it down in the fourth Position, and in a soft easy Manner let his Body come upon it: the Foot that remains behind should be lifted up soft,

and easy, and not extended till he's going to put it down in the fourth Position, as he did with the right Foot: the Body carried upon it as before mentioned; let the Pupil proceed so, and he walks properly.

L. Well, Sir, I understand that walking is difficult.

D. Yes Madam, and unavoidably necessary for Dancing well.

*Of BENDING and RISING.*

L. Well, when the Pupil has learned to walk straight, graceful, easy, and proper; what is to be done next, pray?

D. He must be returned to his first Position, and learned to bend and rise in a supple, soft manner; thus, He must stand in the first Position, and keep his Body straight, then bend in a soft Manner, rise the same, and when the Knees are extended, he must rise upon his Toes, keep his Knees stiff, then let his Heels go softly to the Ground; and



so do the same over again, till the Knees become supple.

L. Pray, Sir, what is the Use of bending and rising so much?

D. By bending and rising, the Learner comes to dance supple, and besides, it is an Advantage to a Lady for making a Courtesy in a genteel Manner.

*OF BEATING TIME.*

L. Pray, Sir, do you make them beat time?

D. I do, Madam, but in a different Manner to what is commonly taught.

L. In what Manner do you teach them?

D. I teach them to beat to every Note that is in a Bar of Minuet-Time, next to every Bar; and lastly to every two Bars of the Music.

L. What Advantage is it to beat to every Note?

D. It opens the Ear to the Music,

and sometimes of a bad Ear makes a good one; at least through constant Practice it improves a bad Ear greatly.

*Of COURTESIES and BOWS.*

L. Will you be pleased to explain the Courtesies and Bows, Sir.

D. Yes, Madam. When a Gentleman or Lady goes in, or comes out of a Room to avoid Awkwardness or Affectation, they must absolutely be acquainted with the following Rules. At a Gentleman or Lady's first Appearance in Company, they must avoid Bashfulness, and put on a modest smiling Countenance; the Lady should walk two Steps forward, to get from the Door, and the Foot that is behind after the second Step, should be brought softly to the third Position behind; then the Lady must courtesy, bending her Knees outside, and casting a modest Look with a little Turn of her Head round the whole Company.

L. Pray Sir, is one Courtesy sufficient for a whole Company?

D. If the Lady sees Acquaintances placed in any Part of the Room, she must make Passing-Courtesies to them.

L. How is the Passing-Courtesy made?

D. If the Person the Lady means to Courtesy to, is placed on her right side; the Lady that enters the Room must place her left Foot in the fourth Position forward as she walks; then turning her Face towards the Person, draw her right Foot to the third Position forward, and bend her Knees; but not much in a Passing-Courtesy. If there should chance to be another Acquaintance on the left side, she must walk one Step only with her right Foot to the fourth Position forward, turn her Face on the left side, and draw the left Foot to the third Position forward, and then make the Courtesy: it must be observed that the Lady should al-

ways walk the first Step after the Passing-Courtesy, with the Foot that she draws to perform the Courtesy; and must endeavour to avoid Affectation, Stiffness, and Awkwardness.

L. Well Sir, please to inform the Lady how she is to place herself in the Room.

D. I design it Madam; the Lady should walk in an easy Manner to the Place that is intended for her; then sit down without bending her Body too much, and yet must take care to avoid Stiffness

L. How is the Lady to go out of the Room, Sir?

D. In the same Manner she comes in, except when she has finished her last Courtesy towards the Door, she is to walk one Step backward, before she turns to go out.

L. Very well, Sir, now I should be glad if you would please to inform me how a Gentleman is to enter a Room.

D. When a Gentleman goes into a Room, he must stand in a straight Posture, and turn his Head to view the whole Company, at the same time he must carry his right Foot to the second Position, then lift up the Heel of his left Foot, and draw it almost to the first Position, bow his Body at the same time, with his Head down, and when his Body is risen again to the first Attitude, the Foot that he drew must go to the fourth Position behind, and then walk on with the right Foot.

L. Suppose the Gentleman has an Acquaintance sitting at his right or left Side; how is he to behave then?

D. He must make Passing-Bows to him.

L. But, pray, how are the Passing-Bows made?

D. The Gentleman, the same as the Lady, except that *he* bends his Body to Bow, and *she* bends her Knees to Courtesy.



L. I should be glad to have a clearer Explanation of these Passing-Bows, if you please, Sir.

D. I will explain them as clear as I can, Madam. After the Bow to come into the Room, if the Gentleman sees an Acquaintance placed at his left Side, after his first Step in finishing the Bow to come in, the right Foot being in the fourth Position forward, he must turn his Head to the left Side, and look at the Person he is going to Bow to; then make a little Inclination of his Body towards the Person, with his Head downwards, he must at the same time draw his left Foot betwixt the third and fourth Positions forward, and walk on to his Place with the same Foot that he draws, and then sit down in an unaffected way. The right Side is done in the same Manner.

### *Of the MINUET.*

L. Now, Sir, will you be pleas-

ed to explain the Minuet?

D. I will, Madam. In an Assembly, if a Gentleman chuses to dance a Minuet, he should get up from his Place in an easy graceful Manner, with his Hat in his left Hand, and approach the Lady he intends to dance with; he must then make his Obedience to her, and ask her if she pleases to dance a Minuet with him; if she refuses, the Rule is, that she cannot with Propriety dance with any other Gentleman for that Assembly.

L. Well, but suppose the Lady does not refuse?

D. If she does not, the Gentleman must then take the Lady's left Hand with his right, and lead her to the Place where they are to begin.

L. Very well, Sir, now please to inform me how they are to begin the Minuet?

D. The Lady must place her left Foot in the third Position forward, her

Hands placed one upon the top of the other across the Waist; she must then open her Arms sideways, and rather slow, then lay hold of her Gown on each Side with her first Finger and Thumb of each Hand, the other Fingers must be bent a little (except the little ones, for they must be quite straight.) The Gentleman must place himself in the third Position, with his right Foot forward, his Hat in his left Hand, and about a yard distant from the Lady; before he begins to Dance he must put his Hat on, then the Lady and He must Step out to the second Position towards one another; the Lady must make her Courtesy the same as when she enters a Room, and the Gentleman likewise his Bow, except at the ending of the Courtesy the Lady must put her right Foot to the fourth Position behind, then point her left Foot in the fourth Position before, with her Body turned towards the right, and her

Face towards her Partner. The Gentleman must put his left Foot to the fourth Position behind, then point his right Foot in the fourth Position before, his Body towards the left, and his Face towards his Partner.

L. But pray, Sir, what is the Gentleman to do with his Arms all this time?

D. In the Bowing he must let his Arms hang loose, as if he had no Use of them, and when his Body is straight, his Arms must hang loose upon his Sides, and his Hands must be turned a little outwards.

L. Very well, Sir, please to go on.

D. We have left our Dancers at the End of the first Courtesy and Bow, and now, Madam, we will proceed to the second. The Lady who stands with her left Foot in the fourth Position forward, is to slide it about two Inches beyond the fourth Position, the Gentleman must do the same with his right Foot; they are then to turn upon that

same Foot, and bring the Foot that is behind to the first Position, and face one another; the Lady must then Step out with her right Foot to the second Position, and the Gentleman the same with his left; the Lady must draw her left Foot to the first or third Position behind, and make a Courtesy to her Partner, and at the same time the Gentleman must draw his right Foot almost to the first Position with his Toe pointed, and make his Bow: please to observe that the Courtesies and Bows must be dropped rather fast, but they must rise again very slow.

L. Well, but you are very long explaining the Courtesies and Bows.

D. If I don't explain myself a little intelligibly, Madam, I shall not be understood. But to proceed, the second Courtesy and Bow are to be finished in the same Attitude as the first, except that the Lady is to have her right Foot forward, and the Gentleman his left.



L. Now please to proceed to the Dancing part.

D. The Lady then is to make a Demiecoupéz forward with her right Foot, and the Gentleman is to make a Demiecoupéz sideways with his right Foot, the Lady must then make a pà tombéz with her left Foot, and the Gentleman a pà de bouréz with his left Foot.

L. But pray Sir, what is the meaning of this Demiecoupéz pà tombéz, and Demiecoupéz pà de bouréz,

D. A Demiecoupéz forward is to bend your Knees in a Position to slide your right Foot to the fourth Position, and bring your left Foot to the first. A pà tombéz is to put your left Foot in the second Position, then mark the second Position with your right Foot, let it go behind the left to the fifth Position, bend your Knees a little, and put your left Foot to the second Position. A pà de bouréz is to stand in the

first Position, and bend; then slide the left Foot to the fifth Position behind, and rise upon your Toes; then walk with the right Foot to the second Position, and the left to the fifth behind; and that finishes the *pà de bouréz*.

L. Pray give me a Definition of the Minuet-Step forward.

D. The Minuet-Step forward is composed of a *Demiecoupéz* and *pà de bouréz* forward.

L. Very well Sir, but those French Terms are not to be understood by every Body.

D. I'll make them clear Madam, to any Persons that have learnt their Positions.

L. Pray let me hear you, Sir.

D. The Learner standing in the first Position must bend his Knees, and slide his right Foot to the fourth Position, then bring his left Foot to the first Position, and that finishes the *Demiecoupéz*.

L. How is the *pà de bouréz* performed?

D. In the Minuet-Step it is done with the left Foot, which is thus, the Learner must bend his Knees in the first Position, and slide his left Foot to the fourth Position forward; then he must rise and walk two Steps upon his Toes, with his Knees extended, to the fourth Position with the right Foot, and to the fourth with the left, which ends the Minuet-Step forward.

L. I should be glad, Sir, if you'd give a clearer Demonstration of the right and left Side-Steps in the Minuet.

D. I will, Madam. The right Side-Step is a half *coupez* Sideways, and a *pà de bouréz* Sideways; the half *coupez* is for the Learner to bend his Knees with his right Foot in the fifth Position behind, then slide his right Foot to the second Position, and draw his left Foot with his Heel up to the

first Position, and that finishes the half coupéz.

The *pà de bouréz Sideways* is performed in this Manner: The Pupil must bend his Knees in the first Position, and slide his left Foot to the fifth Position behind; then he must rise upon his Toes with his Knees extended, and walk one Step with his right Foot to the second Position, and another with his left to the fifth Position, and that concludes the right Side-Step.

L. How is the left Side-Step performed?

D. The left Side-Step is composed of a *Demiecoupéz* forward, and a *pà tombéz*.

L. Please to explain as intelligibly as you can in what Manner the *pà tombéz* is performed?

D. As there are four Movements in the two Steps that form the Minuet Step, I must join the *Demiecoupéz* to the *pà tombéz*, lest I should not be pro-

perly understood; but I must observe first that the half coupéz (which is the first Movement of the Minuet-Step) is as long as the three last, one Bar of Minuet-Time for the half coupéz, and one for the *pà tombéz*.

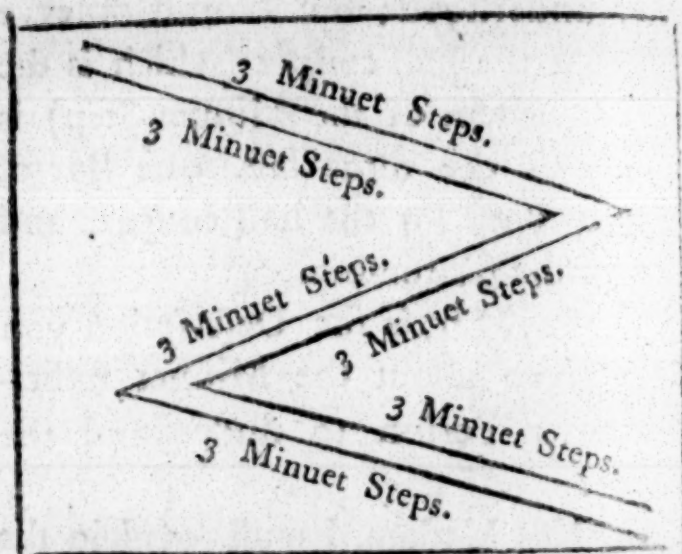
L. Pray, Sir, is the Description you have given about the Minuet sufficient for a Person to understand the whole?

D. No, Madam, I must explain the Figure; the Graces of the Head, Arms, and Body, the manner of giving the right Hand, the left Hand, and likewise both Hands.

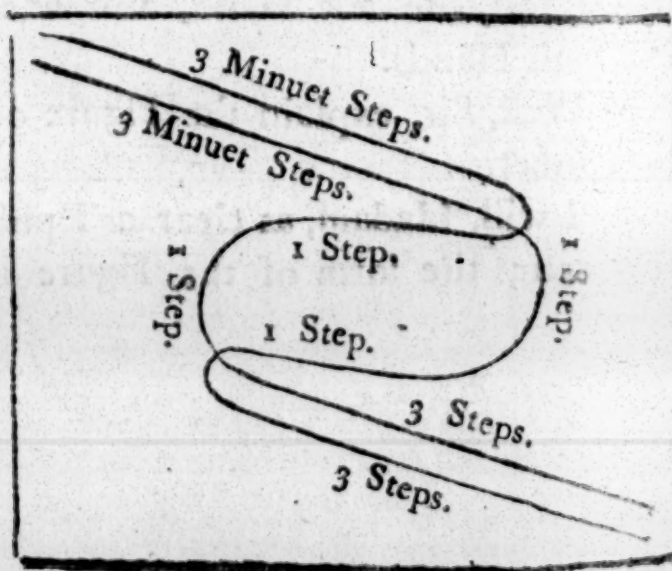
L. Well, Sir, explain the Figure of the Minuet.

D. I will, Madam, as clear as I possibly can; the form of the Figure is this.



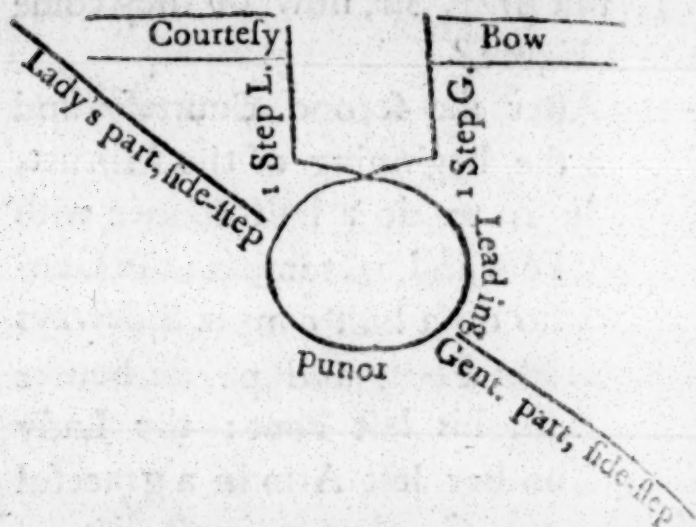


And the modern Figure as follows.



L. But pray, Sir, how do they come to that Figure?

D. After the second Courtesy and Bow in the beginning of the Minuet, the Lady is to do a half coupéz with her right Foot and, *pà tombéz*; the Gentleman is to do a half coupéz Sideways with his right Foot, and *pà de bouréz* behind with his left Foot; the Lady must lift up her left Arm in a graceful Manner, the Gentleman must lift up his right Arm: then he must take the Lady's left Hand, and both do a Minuet-Step; then the Gentleman must do right Side-Steps to lead the Lady round, and the Lady forward-steps to go round.



L. Pray, Sir, what do you mean by parting?

D. When the Gentleman looses the Lady's Hand, they part with doing the right Side-Minuet-Step both of them, then they proceed as in the Figure before described.

L. What are the Graces necessary in a Minuet?

D. When the Gentleman leads the Lady round in the beginning of the Minuet, he should have his Face entire

ly turned towards her, his right Arm must form a Semicircle with his Elbow parallel to his Hand; he must avoid squeezing upon the Lady's Hand with his Thumb, and must lead her round so soft and easy, that she can scarcely perceive he is dancing, though he must perform his right Side-Step, and at the same Time must have an agreeable Smile in his Face, modestly looking at his Partner.

L. Well, Sir, you'll inform me what the Lady is to do, I hope.

D. Yes, Madam. The Lady is to lift up her left Arm almost extended, keeping her Elbow up parallel to her Wrist, she must then open her Hand, and let the Gentleman take hold of it, with her Face modestly turned towards him; both the Gentleman and Lady's Arms must be forward, and their Elbows a little bent, the Gentleman's Hand must be under the Lady's.

L. Well, Sir, what follows next, pray?

D. They are to loose Hands, and both perform their right Side-Steps, then they must extend their Arms Sideways, keeping their Faces towards one another, with their right Shoulders turned contrary to their Faces, and must let their Arms down very slow.

L. What are they to do with their Arms when they have let them down?

D. The Lady is to take her Gown in the same Manner as already described, the Gentleman must let his Arms hang by his Sides, and now I will inform you what Use he is to make of them in Dancing. In the first half coupeé of the Minuet-Step, he is to bring his Arms extended but not Stiff, one upon each of his Thighs, he is then to bend his Elbows, inclining them forward; but his Hands must still be kept close to his Thighs, then draw his Arms Sideways, and not turn them back till they



are extended; he must count three Crotches of the Music in bringing his Arms forward, and three to bend them, extend them, and let them back; which makes two Bars of Minuet-Time in Music, and one Minuet-Step. When his Arms go back, his Hands must be turned out.

L. Pray, Sir, how many Minuet-Steps must they perform to reach the Corner of the Figure?

D. The Minuet was first composed of two right Side-Steps, two left Side-Steps, and two to cross, but it is frequently danced now with three Steps in each place, if the Room permits it.

L. Well, now for the left Side-Step if you please, Sir.

D. I have already given a Description of the left Side-Step, but I will endeavour to explain the Attitudes of the Head and Arms. In the first half coupéz at the Corner of the Minuet-Figure, the Learners must keep their Fac-

es towards each other in the same Manner as the right Side-Step was finished, the half coupéz is to be done forward, and when they bring their left Feet to the second Position (which is called in French *dégagé*) they must begin to turn their left Shoulders towards the left Corner of the Minuet-Figure, and in the *pà tombéz* (in English the Falling-Step) the Shoulders should be quite turned, their faces towards each other.

L. When are they to give the right Hands?

D. After the Gentleman has led the Lady round, and loos'd her Hand in the beginning of the Minuet, he must dance till it pleases the Lady to offer her right Hand.

L. But suppose the Lady should not be acquainted with this Rule, and should Dance too long.

D. A very long Minuet being tedious to a Company be it danced ever

so well, in such a Case the Gentleman must offer his Hand first.

L. Please to inform me the proper Manner the Hands are to be given.

D. At the left Corner of the Minuet-Figure, or a little before they come there, the Lady should begin to lift up her right Arm, but in a very slow Manner, the Arm almost extended, and her Hand opposite her Chin, the Gentleman must do the same, and both do the Minuet-Step forward.

L. But I have known Masters who taught a different Step in the places where they give Hands.

D. Yes Madam, it is called a *pà grave*.

L. And how is that performed?

D. The Learners must be placed in the third Position, with their right Feet before, then they must bend, rise, and point the right Foot, with the Toe towards the Ground, and slide it to the fourth Position forward, then directly

in a supple Manner, they must bring their left Feet to the fourth Position forward, and so begin the Minuet-Step forward with their right Feet: but now, if you please, Madam, I'll return to explain the Positions of the Arms.

L. Very well, Sir, do so if you please.

D. We left our Dancers with their Arms up, and almost extended doing the Minuet-Step forward; now Madam we must suppose them either to do the pà grave or the plain Minuet-Step, and so proceed to give their right Hands

L. Well, Sir, please to proceed.

D. When the Dancers approach one another, the Gentleman must bend his Elbow, but at the same Time keep it parallel with his Wrist; then almost extend it to receive the Lady's Hand. The Lady must do the same to give her Hand, the Gentleman must receive it gracefully. their Arms forming each of them a Semicircle, they are then to

do the Minuet-Step forward, and quite round till they come to the same Place where they took Hands, then they must loose Hands, stretch out their Arms and let them down very slowly, at the same time doing the right Side-Step.

L. Now, Sir, I hope you'll inform me when the left Hand is to be given.

D. Directly when they have reached the right-side Corner of the Minuet-Figure, then with a *pà grave* (if in Fashion, if not with) a plain Minuet-Step, and the left Hand given in the same manner as already described by the right; they must observe to keep their Faces constantly towards each other.

L. Pray, Sir, when are both Hands to be given?

D. That, Madam, depends upon the Lady the same as giving the right Hand.

L. But please to inform me how



they are to be given.

D. In the Beginning of the third left Side-Step at the latter End of the Minuet, the Lady should lift up her Arms in a slow, graceful Manner, the Gentleman perceiving it should do the same, their left Arms being rather more bent than the right. Then each of them must do the Minuet-Step forward, and meet one another in the Form of a Semicircle, and the Side-Steps, Courtesies, and Bows, must be done in the same Manner, as at the beginning of the Minuet.

L. Pray Sir, when the second Courtesy and Bow are ended, what is to be done next?

D. The Gentleman should take the Lady's left Hand with his right, and accompany her to her Place, then make her a Bow, she answers him with a Courtesy, then he retires, and she sits down.

L. What other Dances are there

besides the Minuet?

D. The Louvre, the Courente la mariéz, Bretagne le paspiéd, Minuet Danjou, Charment, Vainqueur, and several others; but none of these graceful Dances are in vogue in England at present, the fashionable Dances chiefly are now the Minuet, le Minuet de la Cour, Cottillions, Quadrilles, and Country-Dances. I must allow the Minuet de la Cour to be a well composed graceful Dance.

L. Can you give me a Description of all the Steps that are made Use of in these Dances.

D. I can, Madam, and if I could not, I should very improperly be called a Dancing-Master.

L. Will you please to satisfy me in this particular?

D. By knowing Corégraphie a good Master can Dance any of these Dances by reading the Paper that contains them.

L. Pray Sir, what do you mean by Corégraphie?

D. It is a method of Writing the Steps for Dancing, something similar to the Notes in Music.

L. Is every Dancing-Master obliged to know Corégraphie?

D. No, Madam, a Number of the capital Masters don't trouble their Heads about it, but I think it proper a Country-Master should know it lest he should be at the Trouble and Expence of going to London to learn every new Dance that comes out.

L. Is Corégraphie easily learnt?

D. Not without a Man is very perfect in the Grounds of Dancing.

### *Of STAGE-DANCING.*

L. What is Stage-Dancing?

D. Serious-Dancing is the compleat-est of all Dancing when well performed.

L. Pray how do you make that appear?

D. This sort of Dancing shews all the Attitudes the human Body is capable of; it discovers the Suppleness, Agility, and Graces of it; it is a Pattern for Princes to go by in Ease and noble Gestures. To see the late Monsieur Dupré unfold his Arms to begin a Dance it was so astonishingly graceful, that a real judge of Dancing would be struck with Admiration. Even the present Monsieur Vestris is admired by all Judges, and he deserves it, for he is certainly an excellent Dancer.

L. But, Sir, you speak so much in favour of this Kind of Dancing, and likewise of the Performers, that you make me desirous of having a Description of it?

D. If I was to give a Description of Stage-Dancing it would be tedious, especially as I want to speak of something more useful and necessary for the

Advantage of young People in general.

L. What you say, Sir, may be very just, but at the same time some People will be apt to think you are not capable of it?

D. To clear myself from any Suspicion of that Kind, I'll beg Leave to inform you where I've had the Honour of teaching this Kind of Dancing, and likewise some great Personages that I have taught. I was first Serious-Dancer and Composer of the Stage-Dances at Venice, Mr. Murray our English Ambassador honoured me with his Protection at that Time. From thence I was called to the Duke of Parma's Court where I was three Years in the same Employment: Sir Brooke Bridges honoured me with his Protection at that Time. From thence I was called to Florence where I was three Years first Serious-Dancer, and Composer of Dances, in which Town I had the Honour of teaching a number of No-



blemen and Ladies (viz.)

Lord Cowper,  
Late Lord Northampton,  
Lord Downe,  
Sir Brooke Bridges,  
Mr. \*Boothby,  
\*Bombry,  
\*Rucher,  
John White Esq.  
\*Hufcher,

Her Ladyship the Countess Atchaoli,  
and several others of the first Distinction in that Town; I had the Honour of being protected by Sir Horatio Mann, our Ambassador.

L. Did you ever perform in any other Places?

D. Yes Madam, in other Places of Italy, and at Vienna, the Emperor of Germany's Court, and the last Place I was in abroad was being one of the

\*These Gentlemen's Titles I am not acquainted with.

Dancing-Masters of the Royal Academy at Paris.

*Of BEHAVIOUR.*

L. Well, enough of this, pray inform me what it is that you think so necessary for young People to know?

D. I mean Behaviour at Table, at Tea, how to meet a Person, and how to part from the Person they meet; the genteel humble Manner of behaving to a Superior, the affable good-natured Manner of behaving to an Inferior, and the observing a polite modest Gesture in all their Actions.

L. Well, in the first place then please to inform them how to behave at Table.

D. When Dinner is upon the Table, the Gentleman (we'll suppose I am going to instruct) should avoid being in a Hurry to approach it, but rise from his Seat in a calm, modest Manner, and advance towards the Table; the Master or Mistress of the House is to

distribute the Places according to the Company, and with Politeness strive to please every Body to their Satisfaction.

L. Suppose an inferior Person should presume to take a Seat before a Person of greater Distinction, and at the same Time place himself above him?

D. The Fault so committed lies entirely in the Pride of the inferior Person, the superior Person will take no Notice of it, it being a breach of Behaviour, but the Company (if polite) will remedy it, by taking a great deal of Notice of the one, and little or none of the other.

L. Should the Mistress of the House always sit at the Top of the Table?

D. Being in her own House she has an undoubted Right to it; but if a Person of a much higher Rank should be in Company, it is Politeness in her to offer it, and Politeness in the other to refuse it.

L. Well, Sir, when they are fate down, in what particular Manner are they to behave themselves in regard to Eating and Drinking? for I have seen at some genteel Tables, People that behav'd very vulgarly, such as sitting a great Way from the Table, and if eating Soup holding the Spoon full Handed, and the Hand almost at the Part that goes into the Mouth; others with their Knives and Forks with the Handles upon the Table, and the Blades upright; others taking Meat upon their Plates and putting it in the Dish again; such Behaviour as this is very aukward, and, I hope, you'll explain the true Manner?

D. You may depend upon it Madam, I'll give the best Instruction in my Power, that this vulgar Aukwardness should be avoided.

L. Pray do, Sir.

D. The Person should endeavour to be seated with the Body about three

or four Inches from the Table, great Care taken not to touch with his Elbow the Person that sits next him, and at the same Time he must avoid keeping his Elbows too close to his Body. If he is helped to a Plate of Soup, he must let the Servant that brings it put it down before him; then he must avoid spilling, or daubing himself, and take his Spoon up almost at the End with the two fore Fingers and the Thumb of his right Hand, and must mind that he keep the Elbow of his right Arm rather upward, and make as little Noise as he can in sipping up the Soup.

L. Very well, Sir, please to inform them how to make use of their Knives and Forks?

D. The Knife should be made use of with the End of the Handle in the palm of the Hand, and the Fork in the same Manner.



L. How are they to behave when they Drink ?

D. Drinking Healths in general is out of Fashion at most genteel Tables, so that the Person that wants Drink must ask the Servant for some, and make Use of it in a graceful Manner without disturbing any one at the Table if he can avoid it.

L. How are they to rise from Table, pray ?

D. At a Sovereign's Table, nobody should stir without a great Necessity till the Prince rises himself; then when he goes forward, all his Court follow according to their Ranks.

L. How is it at another Table, pray ?

D. A very inferior Person should rise first, and if not desired to sit down again, should make his Obedience, and retire.

L. How should they behave at Tea ?

D. By knowing well how to behave at Dinner, a Person cannot misbe-

have, either at Tea or Supper.

L. Very well, Sir, the next thing I should wish you to speak of, is what Ceremony one Person should use when he meets another.

D. If the Person is just meeting *him*, he should give the Person the Wall if he can, and make a Passing-Bow; if Ladies, Passing-Courtesies.

L. Suppose *he* has something to say to the Person he meets?

D. Then he must meet him with a straight Bow, and in an affable Manner address himself.

L. How must he part from the Person when he has finished his Discourse?

D. He must step to the Side he means to go away at, and make a straight Bow.

L. Suppose he lends that Person a Snuff-Box, pray, in what Manner is it to be done with a proper Grace?

D. The Person that gives it must lift up his right Arm, the Elbow level

with the Wrist, then draw his Hand towards him a little, and deliver the Box. The Person that receives it, must lift up his Arm (and after he has receiv'd the Box) draw his Hand towards him, in the same Manner as before described.

L. Suppose I present a Fan to a Lady, in what manner am I to do it?

D. The Fan must be held betwixt the two first Fingers and Thumb, the Fingers and Thumb rather bent, the Arm lifted up, and almost extended; you must then bend your, Elbow drawing the Fan towards you, stretch it out again in a soft Manner, and deliver your Fan; the Person that receives it, must take Care not to bend her Elbow till she has the Fan in her Hand, and after she has bent her Elbow, in drawing the Fan towards her, she must drop the Hand that holds the Fan in a graceful Manner upon the other Hand, which should be at the Bottom of her

Waist: it must be observed, that in giving or receiving, the Elbow should be kept almost of an equal Height with the Wrist.

L. Suppose a Gentleman meets a very great Person, and has been a Friend of his?

D. He must make an humble Bow, and say nothing.

L. I'm afraid that great Person will think him unmannerly, will he not?

D. No, Madam, it is Manners to avoid being troublesome to any one.

L. Well, but suppose this great Person speaks to him?

D. He must make respectful Answers, and not offer to depart till his Superior goes from him.

L. In what Manner should this Superior behave to him?

D. A real Lady or Gentleman, will always behave with Gentility and Affability.

L. I am very much obliged to you,

Sir, for these Instructions, but there is one Thing which I forgot to mention.

D. What's that, Madam ?

*OF COTILLIONS, QUADRILLES, &c.*

L. Please to inform me something concerning the Cotillions, Quadrilles, and Country-Dances ?

D. The chief Difficulty in Cotillions is to know the Steps ; as to the Figures they are soon learnt.

L. What are the names of the Steps ?

D. The names of the Steps generally made use of in Cotillions are Balance, Rigodon, Chacéz, Chacézan tournen, Contertamp, Assemblez, Brisez, Silolle, Bouréz, Bouréz en boîte, &c. &c.

L. Will you please to explain these Steps, Sir ?

D. It would be tedious and tiresome to you, Madam, for me to explain them all, and swell my Book to too large a Size.

L. What do you mean by Quadrilles ?



D. They are Danced the same as the Cotillions, only with this difference, that instead of four Couple in the Cotillions, there are but two in the Quadrilles.

L. What have you to say concerning Country-Dances?

D. Country-Dances are so common with all Ranks of People, that I should think it tedious to you, Madam, to say any Thing concerning them.

L. Pray, Sir, do you teach Country-Dances and Hornpipes?

D. Yes, Madam, when requir'd.

L. Pray, Sir, are the English Country-Dances danced abroad?

D. Yes, Madam, even more than the French Cotillions are danced in England.

L. Pray, Sir, are not the French in general fond of Dancing?

D. No, Madam, some Families do not let their Children dance at all, and I saw a very sorrowful Example of it.

in Paris. A young Lady of Fortune lost both her Parents at Twenty-two years of Age, and finding herself her own Mistress, embraced all Opportunities of introducing herself into all genteel Companies, but in so aukward and pitiful a Manner, that she was generally remarked by the whole Company. One Evening at an Assembly, she was asked to Dance, and not knowing the Consequence of what she was going to do, she was prevailed upon to get up, the Result of which was, she was pushed about in such a Manner in a Cotillion, that she was obliged to sit down again before it was near finished. A petit Maitre and Fortune-seeker perceiving her Confusion, immediately made for the Place where she was sitting, and artfully introducing himself to her as an Admirer, got Leave to see her Home, made her believe he was a Man of great Estate, and offer'd her his Hand in Marriage; the poor innocent Thing

swallowed the Bait, and in a short time they were Married, she soon found out to her Sorrow his mean Extraction, and he soon made away with her Fortune, and I am afraid, and have very strong Reasons to think the poor young Lady is now in want of Bread.

L. I am sorry, Sir, for the young Lady's ill Fortune, but this might have happen'd if she had understood Dancing.

D. If she had been instructed in Dancing, this Sharper would not have had so favourable an Opportunity of deceiving her, and the Lady would have been more used to Company in her younger Years, and consequently not so easily imposed upon; so that improving the human Body in Ease, Politeness, Gentility, Grace and Modesty, must be consistent with all good Principles, and will, without doubt, be promoted by all sensible, just, and rea-

sonable People; and that encourages me to finish my little Work with this Advice to the Reader.

### A D V I C E.

1. Never boast of your own Politeness: or you become uncivil.

2. If you perceive a Person take Liberties with you because you are affable: alter your Behaviour for a Moment, that he may find out his Error.

3. If you meet an Acquaintance: strive to be the first in shewing your Civility.

4. If an Inferior takes off his Hat to you: return the Compliment, and you'll gain his Affection.

5. Never be desirous of shewing your Sense or Talents: or you'll lose the Merit of them.

6. Never say I am a Person of high Birth or Education: but shew you are.

7. Affability is insinuating: even with Brutes.

8. Never be rash in judging others impertinent: it is Ignorance, and their Misfortune.

9. Avoid speaking Ill of others: or you'll be suspected yourself.

10. Never scorn a Person for his Poverty: it shews Inhumanity and Vulgarity.

11. Never be too positive in your own Opinion: it is ungenteel, and seems obstinate.

12. Avoid speaking before another Person has finished his Discourse: or you'll be reckon'd unpolite.

13. Never praise yourself: for it is weakness.

14. Avoid ill Company: if you wish to be well thought of.

15. Never neglect a real Friend: it is Ingratitude.

16. Be not quarrelsome: or you'll be despised.

17. It is unpolite to make Remarks on another Person's Dress: but observe



this Rule, " Do as you'd be done by."

18. Never snatch any Thing out of a Person's Hand: [it shews ill Breeding.

19. The more Modesty you shew: the more you'll be respected and admired, when your Merit is discovered.

20. Always speak well of others: and never boast of yourself.

21. Be careful in chusing a Friend: the World is deceitful.

22. If you find one, be sincere with him, or you'll soon lose him.

23. Never give bad Advice intentionally: it is unpardonable.

24. Be complaisant: and it will be returned.

25. Good Actions are well looked upon: even by ungrateful People, when they reflect upon them.

26. Do not be over hasty in believing some great Men's Promises: lest you be deceived.

27 Be of no particular Party: and you'll be Friends with all.

28. Avoid being desirous of hearing yourself continually Talk : for it is disagreeable to the rest of the Company.

29. Remember to be humble and polite to your Superior, meek and affable to your Inferior, think humbly upon what you are, reflect on what you may be, and think charitably of all Mankind.

F I N I S.

